



B. v/d Veen Zeppenfeldstraat 27/ Caya Dick Cooper Undef.

A STORE brought about with WAREHOUSE, OFFICE SPACE and DWELLING in about 1940(*), the complete building so called "Nicolaas Store". The store was on the ground floor. The store building is situated on a corner of the B. v/d Veen Zeppenfeldstraat/ Torenstraat; it lies at a junction of roads near the so-called "refinery wall". At the north side there is an open space with probably a little space or a garden.

The building was brought about on an almost square ground plan and consists of two floors. The complex is covered with a combination of two connected hipped roofs with corrugated metal roofing. The outer walls are constructed of concrete and plastered and around 2000 they were once again painted in a medium yellow-brown ochre color. It is emphatically stated that a differing color of paint per floor spoils the effect of the whole complex. The outer walls are very symmetrical and horizontally as well as vertically they are divided by (corner) pilasters, banding and façade frames upstanding in concrete and painted white. The outer walls end in a drainpipe placed above the façade frame. The outer walls rest on a brown painted base which raises and becomes broader to a plateau with steps. The front façade has three high door openings with double wooden panels with partially the original hinges on the ground floor. Above the tapered frieze in among other colors light and dark green painted text frieze with 'Nicolaas Store'. Above the string course there are four windows with a fanlight divided in four glass panes with colored and ribbed glass.

Please note: The dating 'about 1940' corresponds with the dating of Mrs. Harriet Nassy (friendly information) 'before 1945'. The projecting corrugated metal roofing compared to the drainpipe is a recent change and is not protected because of the monument ordinance. This is also the case with the glass shutter windows and the gutter breaks in the west gutter frame. Seen the image determining value of the building it is recommended to arrive at repair of the damaged parts and the reconstruction of removed parts. With emphasis is informed that the protection also is extended to the text indication 'Nicolaas Store', in the letter type as is at the time of description.

The store building of about 1940 with in-house storage and office space and dwelling is of general importance for the country Aruba. The unique urban development positioning at the square-like crossing of roads creates an important added value and because of this the building has a strong presence image wise. It is of special importance within the built heritage of San Nicolas.



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Please note: Regarding 'because of protection'

Kunuku-house because of the FOGÓN with OVEN.

The Fogón (built-in fireplace, used formerly for cooking) is placed against the west addition designated as kitchen. The *fogón* as well as the *forno* are plastered and painted white. The *fogón* has a traditional structure with a high block-shaped base and an upward tapering towards the top. After a slight narrowing part the chimney is placed on top of this with and covered with a protruding cap. The *forno* is placed against the north side of the base of the *fogón*. The actual *forno* has four supporting concrete corner posts. The upper portion is angled.

The *fogón* and *forno* are of general importance for the country Aruba because of the typological value, also because of the high quality of unusualness of the *forno*



Bernhardstraat (corner of Caya Dick Cooper) WATERTOWER

On June 22, 1932, the water works was opened for Oranjestad, in 1934 for San Nicolas. In order to raise the pressure later on a WATERTOWER was built in Oranjestad as well as in San Nicolas. The one in San Nicolas was put into use on August 14, 1939, by Governor Gielliam J.J. Wouters. The managing director of the *Landswatervoorzieningsdienst* R.J. ('Hensi') Beaujon did the same with the watertower in Oranjestad on the following November 4th. The watertowers were designed and built in a style with influences of the "New/ Modern Building Style" and the "Art Deco Style"; the design was from P.A. Stuivenberg. F.A. van Drimmelen was manager of the Department in Aruba. Van Stuivenberg was among other things the architect of Cinelandia and the West End building in Willemstad. Van Stuivenberg was also manager of the technical department of the Government Water Distribution Service and later head of that department under Beaujon.

The ground floor under the actual tower building was used as an office space. The first and second floors were initially used as a storage space. The water reservoir is completely at the top of the tower and its holding capacity is 375 cubic meters. The connection between the floors was done by metal stairs; the last ladder was a steep ladder with a cage.

The tower in San Nicolas had a commemorative plaque with the inscription:

'Government Water Distribution Service Water Tower San Nicolas. Built under the government of Governor G.J.J. Wouters 1939 Managing Director R.J. Beaujon Jr. *Gezaghebber* I. Wagemaker. Architect P.A. Stuivenberg B.B.U. (?) I.W.V. Aruba.'

This commemorative plaque was located at the exterior, but was stolen in about 1990. The recent closing and filling of window and door openings and also the later placed partitioning walls in the interior are not protected because of the monument ordinance.

Please note: at the side of the Bernhardstraat there is a simple double gateway between the posts. Probably the original gateway has been lost, but it could be reconstructed with limited means. It is recommended to open the closed (round) window openings and to reconstruct the wooden shutter/ladder windows.

The water tower of San Nicolas is of general importance for the country Aruba. It is a clear image characteristic of the town of San Nicolas and has with this a function of a 'landmark'. It was realized after a design by P.A. Stuivenberg, and just as the water tower in Oranjestad, the tower is part of a special category of buildings which have stylistic characteristics of the New/ Modern Building Style and the Art Deco Style. Together with the designs executed in Curaçao both towers form an important phase in the complete work of the architect. Both towers have an eminent historical importance for the water distribution of Aruba and have great importance as representatives of the industrial heritage with respect to the category of public utility companies.



Bernhardstraat
Monument complex: St. Theresia Church / two cisterns/ rectory/ lodging house/ square

The Santa Theresa church built in 1935 is a HALLTYPE church. The form of the windows is inspired by the Gothic style. The building is at a SQUARE which is bordered at the southern and eastern side by a division wall. In the south-east corner of the square there is the almost connectedly built RECTORY of 1931.

To the north-eastern side there is a small free-standing GUESTHOUSE. At the eastern side of the church there are two CISTERNS.

At the site of the Theresia church formerly a small wooden church was built in 1929.

On August 4th, 1929, its construction started and two and a half months later on November 24 it was inaugurated. A parish priest for the church was not appointed at first. The church was serviced from Savaneta. It was not until 1931 that a presbytery for one person was built. This was ready in April. Construction works for the presbytery were done by the construction company Albetam from The Hague. At a later stage this presbytery was expanded for the benefit of the lodging of more priests. Historic building investigation could reveal if the original ground plan was rectangular to which in a later construction stage a construction on a (possibly) T-formed ground plan was added. On December 16, 1932, the construction of the schools at the north side of the church was begun. The first school was opened on January 9, 1933. Gradually the school complex was expanded. The actual church was built only in 1935. This was built over the little wooden church so that the services could continue normally during the construction. Only when they got as far as the interior of the new church, the old one was torn down. The demolished wood was used for the construction of the seaman's house, which in the mean time has been demolished. The design of the present Theresia church comes from the drawing tables of LAGO. This oil refinery, just as the actual Coastal refinery several times has given financial donations as support for the purchase of land, construction, renovation and restoration. In 1947 the Theresia church underwent a radical change. The three-sided apse was replaced by a stair apse enclosure and on both sides of the presbytery a sacristy and a service area was built.

About 1950 the wooden shutter windows in the hall of the church were replaced with windows with IMAGES OF THE LIFE OF CHRIST in LEADED GLASS. These windows were made by studio Frans Balendong in Haarlem. The windows in the west part of the church contain images of the ALL-SEEING EYE, the TRINITY, a CROSS WITH FIVE STARS, and SCALES in LEADED GLASS. Above the windows in the hall of the church also 14 STATION PAINTINGS were placed.

Other interior parts of importance and monumental value are:

The CRUCIFIX, the statue OF THE SACRED HEART, the statue of SAN MARTIN DE PORRES, the statue of THE LADY OF COROMOTO, the statue of a SAINT WITH AN AX and the statues of ANTHONY, JOSEPH and THE VIRGIN MARY WITH CHILD.

Additional interior parts that are included with the valuable items are: the CERAMIC BAPTISMAL FONT, the COPPER CANDLESTICKS, the PROCESSION LANTERN, the liturgical BELL and the WALL-HUNG CANDLESTICKS.

Between 1995 and 1996 the church was renovated thoroughly. The roof of the church seriously affected by termites had to be replaced completely by mahogany wood. The original

wooden spring works disappeared then. The opportunity was used to embellish the roof covering with orange Dutch roof tiles. These come from Woerden. Also the spire was replaced by a new one. Its wooden construction is replaced by a stainless steel one. The spire is no longer pointed but blunt. The ball of the cross erected on it comes from an oil barrel of the oil refinery Coastal. The former roof covering of the tower was also replaced by orange Dutch roof tiles. The remarkable protruding gutter of the old tower is replaced by a lesser protruding gutter. The tower's belfry windows were supplied with better ventilation. In this period the leaded glass windows in the church were restored by studio Bloem of Hoogezand. The large wooden balcony in front of the choir in the church at the west side was removed and room was made for a small wooden platform. The granite floor tiles in the church also date from the last restoration. In honor of the one hundredth year of the death of Santa Theresia a bronze tablet with the inscription S.A. 1897-1997 was placed in the middle of the church floor. Father Fr. Hendriks of Savaneta was the first parish priest who was appointed in San Nicolas. It was this parish priest who chose the patron saint for this church: Saint Theresia of Lisieux. The reason that it was this saint he chose as patron saint is because of his miraculous recovery of a colic intestine he had been suffering from for years. After he had asked her for recovery in prayers he actually recovered (friendly information from father Jansen). Maria of Lisieux was born on January 2, 1873 in Alençon in France. She entered the order of the Carmelites in Lisieux on April 9, 1888, and took the vows on September 8, 1890. On August 30, 1897 she died of tuberculosis. She was beatified on April 29, 1923 and sanctified on May 17, 1925. From then on Santa Theresia of Lisieux became a popular saint for missionaries, such as also for father Hendriks. After his pilgrimage voyage to Lisieux in 1933 he took along the RELIC, a piece of her mantle, arrived only in 1983 and is now in the Theresia's sister. The RELIC, a piece of her mantle, arrived only in 1983 and is now in the relicholder, placed under the PORTRAIT of Santa Theresia which is hanging in the church. This PORTRAIT is painted by Louis de Breet in 1926 and comes from the 'Peperbus'; a Roman Catholic Church in the center of the city of Zwolle, the native city of father Jansen who took it along from Holland a few years ago, after it was presented to him by this church.

Please note: Excluded from protection because of the monument ordinance are among other things:

- The sanitary provisions at the east side of the church.
- The new spire. This is too small in proportion.
- The added on home against the presbytery at the east side.
- The canopy at the west exterior wall of the presbytery.
- The parts of the cistern which were raised later.
- The changed facade openings on the east exterior wall of the presbytery.
- The glass shutters in the presbytery and the lodging home.

The monument complex comprising of: the Theresia church built in 1935; the cisterns; the presbytery built in 1931; the lodging home and the square are of general importance for the country Aruba. Because of the unusual positioning the church also has a prominent image.



Crijnssenstraat 2

The connected DWELLING / STORE BUILDING built in 1940-1950 is a corner building and is bordered by the Bargestraat at the west side and the Crijnssenstraat at the north side. The building is a well kept example of the 'New Building Style' in San Nicolas. Remarkable is the open inner space / loggia on the second floor, which is visible from the Bargestraat through the rectangular opening in the facade. The residential apartments are placed on the south, north and east side. All the roofs above these apartments drain towards this inner space. Also remarkable is the concrete protrusion from the façade with a window on the north-eastern corner of the second floor which functions as if it were an "observation/outlook post". The building forms part of a monumental complex together with the dwelling-store-building at the Bargestraat/ B. v/d Veen Zeppenfeldstraat situated at the opposite side of the street. At a later stage the eastern exterior wall was partly hidden from view through the construction of the adjoining building.

The dwelling/store building was set up on an almost rectangular ground plan with a half round north-west corner and consists of two floors.

The outer wall is vertically segmented by a rectangular collar façade style. The half round shop front goes from the vertical wall area of the south-west corner till the vertical wall area with door openings in the north outer wall and is divided by columns in five bays. The entrance is in the first bay of the north outer wall. The outer walls are horizontally divided by the skirting board of the shop and by collar frames at the upper side of the outer wall and at the upper side of the columns.

The dwelling/store-building erected in 1940-1950 in the style of the New Building is of general importance for the country Aruba. The building is a perfectly kept example of the New Building Style in San Nicolas and is a reflection of the flourishing boom of this place in the nineteen-forties and -fifties. This building and the building on the opposite corner of Bargestraat/ B. v/d Veen Zeppenfeldstraat create an ensemble of a determining image for San Nicolas.



B. v/d Veen Zeppenfeldstraat 7

The DWELLING/STOREBUILDING in the style of the 'New/ Modern Building Style' erected in 1940-1950 and almost free-standing, is bordered to the south side by the B. Van der Veen Zeppenfeldstraat, on the east side by the Bargestraat and on the north side by the Crijnssenstraat. The building forms an ensemble of a very determining image for San Nicolas together with the dwelling/ store building situated at the east side of the Bargestraat (Crijnssenstraat).

The organic shape of the façade which is accentuated by horizontal banding, the deeply recessed loggia on the first floor (as visible in 2000-2001 and now closed, but considering the presence of the rounded support it can easily be reconstructed), the recessed continuing row of storefront windows and façade on the ground floor create an exciting play of light and shadow which only accentuate the language of form and architectural elements. It is not clear which form of roof this building has now and in which way rainwater is diverted. Therefore the roof can not be described. A historic view intake in *Skylook of Aruba* of Wim ter Hart indicates that originally the roof consisted of inwardly sloping shields. In the center there was, in any case at that time, a flat roof ending towards the back outer wall. Historic building and archives investigation could reveal if the storefront doors and the windows were originally from wood. Because of a high dividing wall the first floor at the west side cannot be described. The first floor of the building had a store and storage function. The second floor had a living function and is accessible via a staircase at the west side.

Excluded from protection because of the monument ordinance are among other things: the entrances, the closing of upper lights between the first and the second floor; the shutters and other adjustments to the windows for the benefit of the actual office function.

The dwelling/store built between 1940-1950 is of general importance for the country Aruba. Together with the dwelling/store Crijnssenstraat 2 the building forms an important complex. Because of its situation at the corner of the B. Van der Veen Zeppenveldtstraat and Bargestraat the building has a very defining image. The building is a rather perfectly kept example of the New/ Modern Building Style in San Nicolas and it reflects the flourishing boom of this place in the forties and fifties.



B. v/d Veen Zeppenfeldtstraat 2

The former Roman Catholic MILITARY HOME built in about 1935 is a free-standing corner building in the south corner of the intersection of the east-west oriented Zeppenfeldtstraat and the north-south oriented Kazernestraat. The building forms the eastern “wall” of an open urban space created by the parking place opposite the police station. Mr. Bislip was the former owner. In its decorations the building shows influences of the so-called “Aruban *cas decora*” architecture. A vertical façade frame of the west outer wall has partly disappeared. This could perhaps be reconstructed. The coffee-shop on the ground floor was accessible via the entrance area on the north-west corner of the building which has three angles. The spaces on the second floor are accessible via a staircase at the back – the south side. More detailed historic building investigation could reveal if this iron staircase is original. There are no indications of this as yet. Originally the windows had single, double and triple vertical windows panes divided in three parts.

Please note:

Excluded from protection because of the monument ordinance are among other things:

- The doors of glass and aluminum of the entrances;
- The openings for the air conditioning installations;
- The wall tiles against the north wall of the ground floor.

The MILITARY HOME built in 1935 is of importance for the country Aruba. The building has also a high value of unusualness. The architecture is a reflection of both the traditional Aruban building techniques, which can be recognized notably in the decorations, as well as the new building techniques which are a result of the urban development of San Nicolas. Such as, for example, the construction of two floors on a multi-faceted floor-plan as a result of the infrastructure present at the respective location. The building also has a great cultural historical value: it reflects the bustling social life of San Nicolas in the thirties to which also the military men and policemen stationed in Aruba have contributed. In addition, the building has a high distinctive value since this type is rare.



Kazernestraat 3

The BAKERY WITH CORNERSTORE was possibly built between 1940 and 1950 and has its west facade – also its front façade – in the building-line of the north-south oriented Kazernestraat. The family Bislip was a former owner. Nowadays the corner store is not used anymore for selling bread and the like but for other products. One part is used by an organization or foundation. The view of the back exterior wall of the building formerly was blocked by a building which has been torn down in the meantime. That is perhaps the reason why the back wall – now in view – (still) is not plastered and painted. It is desirable that this wall is plastered and painted to in accordance to the other walls. The building has a dynamic play of connections through the use of tapered columns and the protruding upper portion of the façade on the west, south-west and southern exterior walls. Through the use of colors this dynamic style is accentuated in a fascinating manner. Also the painted ADVERTISEMENT gives the building an added value, unfortunately the painted advertisement with the images of different kinds of bread have recently been painted over. At restoration the layer of paint could be removed again.

Please note:

Because of the monument ordinance among other things the ventilation grille in the door of the southern exterior wall is excluded from protection.

The bakery with shop built between 1940 – 1950 with a remarkable expressive segmentation of the façade is of general importance for the country Aruba because of the architectural and cultural-historical and the typological value. The architectural style can be described as a form of ‘American Art Deco’. The architecture is the reflection of foreign influences as a consequence of the settling of foreigners, attracted by the economic prosperity through the establishment of LAGO in the nineteen twenties. The architecture is primarily characteristic for the town of San Nicolas and forms a part of its originating history.



Caya St. Eustatius 16 (former village Noord 38)

A wooden DWELLING possibly built in about 1940-1950. The house is situated within the so called 'Village' in San Nicolas. Many of the original wooden building of this area required for the personnel of the Lago Company have gone lost in the meantime. Additions have been made to the house several times. The most southern addition - of *blokkis* - is excluded from protection of the monument ordinance. However, an addition at the east side and an addition placed directly against the gallery at the south side - both of *blokkis* - are within the protection; clearly indicating how also with wooden constructions annexes and additions could be made through the years. Furthermore the two doors at the north side and some recent window fillings are excluded from protection.

Please note: The outer walls were originally painted (sky) blue.

In first instance the house was built on a rectangular ground plan. On the east side it has been extended with a lower extension. Later another smaller extension was placed against this; this time from concrete *blokkis* with painted plasterwork. The original main building consists of a center and a gallery on the south side. This main construction has a gable roof with an extension over the gallery. The roof is covered with corrugated metal sheets. At the roof the faciaboards are placed against the rafters. The extensions also have shed roof with the same covering. The entire construction is on a stone base.

The exterior walls are of rabbeted parts. The exterior walls are painted green. On the south side two 'saya ku djeki's' and a window still have the cross hinges. The front exterior wall (north outer wall) has an entrance on the left side of the main construction. On both sides of this there is a window with shutters. On the right side there is a window opening. In the left extension there is another door opening. The west exterior wall has a closed window with wooden frames with a sill and lintel with angled ends in the main construction. Also the windows of the gallery and the protected addition on the south side are closed. On the east side there are three windows, one with double and two with single shutters. The south side reveals in the protected addition on the east side a 'saya ku djèki' with cross hinges. In the wooden part of the outer wall of the gallery there is a window with a single shutter and with cross hinges. The wooden frames have angled ends at the sill as well as at the lintel. In the protected extension there is another 'saya ku djèki'. The doors at the front exterior wall and the south exterior wall have simple plastered concrete steps.

A wooden dwelling of about 1940 - 1950 of general importance for the country Aruba. It forms a valuable testimony of the wooden constructions in the "Village" of the Lago- time. Furthermore it is a special reference to building influences coming from the rest of the Caribbean (West Indian) islands. The building has been conserved relatively perfect and it is a good representation of wooden construction. In addition, the value of this building as a special expression of the socio-economic development, which was a characteristic part of the settlement structures needed for housing by the lower Lago personnel, should be emphasized.



St. Maartenstraat 29-31

A CHURCH BUILDING built for the Community of the Moravian Brethren in the Village of San Nicolas in about 1939-1940 (friendly information from Mrs. Williams), it is free-standing on a small parcel of land in the St. Maartenstraat in the Village of San Nicolas. The front façade is directed to the before mentioned street. The simple house of worship fits well in the original construction of the Village, which came into existence in former times for the housing of the necessary employees of Lago.

On the west side there is a small addition in *blokki's*; this is excluded from protection due to the monument ordinance. The original filling of the windows is uncertain; for the time being the glass shutter windows are not excluded in anticipation from protection. The closed filling at the lower part is not original.

The church building has been erected on a rectangular ground plan. The facades are made up of wooden parts; after the construction these were plastered and painted white. The whole building is covered with a gable roof of corrugated metal sheets and with an eave (projection) at the purlin and rafter-ends. There is a low flight of steps. The front façade is directed to the south. The double-door entrance is set in a closed segmented arched doorway. The door panels are created from slanted lathings which together create a herringbone pattern when in the closed position. Above the door there is a simple text board with the indication "Gospel Hall" in raised letters. In the gable there is a square shutter window. The east outer wall has five window openings with glass shutter windows. The sixth window – close to the north exterior wall – has a smaller format. The west exterior wall has four of the mentioned windows as well as a door opening, close to the addition which is excluded from protection. At the moment of this description the rear exterior wall could not be approached.

A church building of 1939-1940 of general importance for the country Aruba because of the architectural and cultural historical and typological value. It forms a valuable witness of the early construction of the Village. Situated within the borders of the Village, it is possibly one of the earliest buildings with a religious function for the here residing employees of Lago.



St. Johnstraat 21

A WOODEN DWELLING built in 1935 by the brothers Joseph Adolfus Hope and Aaron Hope. Joseph was born in British Guyana on March 5, 1907, and died on June 29, 1999. Aaron was a carpenter and construction worker at Lago Oil and Transport Company. Just like his brother Joseph Adolphus Hope he came to Aruba to work at Lago. Joseph Hope was married to Mary Magdalena Hope, born in St. Lucia on July 21, 1896, and died on July 12, 1996.

The house was expanded several times. The most southern expansion- a bathroom of blokki's - is not protected because of the monument ordinance. Furthermore the free-standing bathroom and shed (formerly a bathroom) built in the back yard are not protected. But the rebuilt veranda/porch of the entrance at the north side - of blokki's - lie within the protection; clearly indicating how also with wood construction in the course of time one could build additions, or reconstructions. At the north side of the kitchen a shed roof was added (lies out of protection) for the use of the lessons given by Mrs. Nora Hope. It is recommended to reconstruct the wooden awnings with hanging wooden scalloping of the east outer wall at the location of the shed roof. Mr. Hope's photographic material can be of service here. Mr. Hope was an amateur photographer and part of a bedroom was used as a darkroom where he developed photos for himself as well as for other people. The house is still painted in the original kind of green color.

At first instance the house was built on a rectangular ground plan. At about 1958 it was extended with a lower addition. The original main construction consists of a center with a gable roof. The roof is covered with corrugated metal sheets and the same reinforcement at the ridge. To the front of the house the shed roof covers the reconstructed veranda/porch with a slight fold in the roof line. At the top of the facades the face boards are placed against the purlin/ rafter-ends. In the corners of the center the construction consists of wooden columns / retaining posts which are reinforced by angled wooden beam visible at the interior of the house. At the moment the veranda/porch is built of blokki's, the upper row of decorative blocks, and three round columns. The entrance to the porch is closed by a wooden gate. Originally the fence of the porch consisted of wooden parts. It is recommended to bring this back in accordance with old photographic material. On old photographs also two flagpoles attached to the building can be seen at the place of the two metal round columns of the veranda. During future restorations these should be replaced. At the east side a kitchen was built at the same time with the 'center'. This simultaneity can be read in the ongoing woodwork.

A wooden house from about 1935 of general importance for the country Aruba because of the architectural and cultural-historical and high typological and situational value, as connected to the development of San Nicolas. The house is valuable evidence of the wood construction in the 'Village' of Lago-time. Furthermore it is a special reference to the building influences from the other Caribbean (West Indian) islands. The building is exceptionally well kept and it is a representative example of wood construction.



Bernhardstraat 203

A CHURCH BUILDING which was built in about 1932 in the Bernhardstraat, it is situated free-standing on a parcel of land with PROPERTY DIVISION at the corner of said street with the northern end of the Lagoweg. The church belongs to the Church of the Seventh Day Adventists, or the "Iglesia Adventista di Shete Dia".

The work of the Seventh Day Adventists in Aruba began in 1931 with the elder Astleford. In twenty years their number grew to 200. They observe Saturday as a day of rest. Contrary to for example the Methodist and the Anglican church they have used Papiamento from the beginning. The records indicate that the little church originally had a small framework tower on the side of the Bernhardstraat. [See Hartog, *Aruba zoals het was (...)*] This small clock tower can be reconstructed. The same records show that the inner part of the windows were completely comprised of wooden shutters and the protruding canopies on the east side, are not original. Also the canopy above the entrance door is not original. The glass shutters are not protected. The addition on the North-Eastern side is not protected because of the monument ordinance.

The church building was built on a rectangular ground plan and consists of a simple hall under a gable roof with corrugated metal sheeting as roofing. There are eaves on all sides; the corrugated metal sheets must have been renewed. The facades consist of wooden siding which are rabbeted in an interconnected manner with an overlapping lip. Later the wooden facades were plastered. The concrete foundation columns are situated behind the skirting. A doorstep with steps leads up to a broad double folding entrance door with panels. On both sides of this there is an arched window with a wooden frame and upper light with two radiating rods on a ball. The two original narrow shutter portions of this window have an unprotected inner part of glass shutters at the lower ends now. At the upper ends there still are the wooden shutter sides. On the east exterior wall there are three of such windows. At the addition on the north-east side, which is not protected, one can still see that in the original east exterior wall there must have been a space for a door opening. On the west side there are also three of the before mentioned windows. In the portion of the exterior wall at the back of the stage there is another window. At the front exterior wall above the gable there is another smaller window of comparable design. This window still has all its shutters and therefore it is possibly the most original part. At the interior the hall has a stage at the north side, behind which are two doors. Furthermore there are simple benches in the hall.

A church building of about 1832 (terminus post quem: 1931) of general importance for the country Aruba because of its architectural historical and highly cultural historical and typological value.

Historically the building is related to the expansion of protestant groups after the arrival of Lago and is therefore not only important for the history of the Seventh Day Adventists, but in a larger sense it is of importance within the history of churches in Aruba.



Pastoor Hendrikstraat 102

A wooden CUNUCU HOUSE in traditional style which was set up in about 1925. The house was built by Jacob Arends and is completely free-standing. It is made up of a house under a hipped roof with a west gallery and a small added kitchen with "fogón".

The dwelling was set up on a rectangular ground/ floor plan and consists of one floor under a hipped roof covered with corrugated metal sheets. The ridgeline and the beams are reinforced with the same sheets. The short added gallery at the west exterior wall has a shed roof, also covered with corrugated metal sheets. The small added kitchen also has a shed roof covered in the same way. The roof sides form a projection and drain without a gutter. The exterior walls are built of rabbeted wooden siding. At the corners and at the connection of the main construction and the gallery there are wooden reinforcement and protective posts/ columns. The whole building is set on a stone basement and partly on concrete columns/ piers. In front of the entrance doors there are low stone/concrete stairs with three steps. Originally the wooden exterior walls were painted in ochre yellow; the interior sides were originally painted white. The windows were originally painted greenish-blue on the outside; initially these windows were painted ochre yellow with white fields on the inside. The doors and windows are surrounded by a wooden raised frame with a lintel with angled ends. The north exterior wall has a principal entrance in the middle with a door with two small folding panels. On both sides of these there is a window with double wooden shutters. The north exterior wall of the gallery has a 'saya ku djèki' with a higher and double folding upper part. The east exterior wall has three windows with double folding wooden shutters. The left window is not completely original. The west exterior wall is for the greater part the façade of the gallery and has two windows with double folding wooden shutters. At the right side there is the kitchen addition with a simple single hung door. The south exterior wall has a central entrance with two narrow folding panels. On both sides of these there is a window with double folding wooden shutters. The fogón is made of poured concrete and lies against the south exterior wall of the kitchen addition. It has the classic construction with a high base in the form of a block, upwards a short narrower part and a short and stocky chimney with a somewhat collar-like covering. A three-sided part of the outer wall next to the fogón is also plastered. In the interior the main space is divided into nine rooms. The walls are low; the roof truss is open. The floor consists of wooden parts.

Wooden house of about 1925 which is of general importance for Aruba because of the architectural and typological value. It is of special importance as a wooden house within the architecture of San Nicolas.



Caya Martinique 9 (to the left of nr. 22)

A wooden DWELLING, possibly built in the second quart of the twentieth century, possibly originally with a small store space. The wooden house is situated free-standing in the Caya Martinique and has a small yard to the side and back. The wooden house is situated in the so called 'Village' in San Nicolas. Many of the original buildings of this area for the facilities of the personnel of the Lago Company have been lost in the meantime.

Please note: The whole building is now painted green. Based on a color investigation one can aim at a distinguishing color combination on the outer wall areas, shutters and frames. There is a preference to reconstruct the canopy and the missing hanging decoration of the veranda/porch.

The dwelling was built in phases on a rectangular ground/floor plan and it has one floor. It consists of one main building with a veranda or porch on the east side bordering the Caya Martinique. This main building has a form comparable with a center under a small gable roof which is covered with corrugated metal sheets. The roofs of the main building have simple fascia boards. West of the center building two galleries are placed behind each other; probably the whole construction was done in phases. These galleries are covered by an encompassing shed roof with corrugated metal sheets. All the exterior walls are of rabbeted wooden siding now painted green. At the doors and windows mainly cross hinges are used. The entire construction is built on a combination of a stone foundation wall/plinth and concrete pillars/columns. The last and most western gallery is an exception to this. At the connection of the oldest gallery – the one of the main construction – and the second gallery, respectively at the connection between this and the third gallery there is a simple supporting and protecting wooden post. Also the corners at the front side have such a post. At the front side there is a stone step/ 'stoepi'. The canopy of the veranda/porch was placed on a few simple pillars; these were embedded on the bottom side in the doorstep. On the left side of the veranda/porch there still was a left over part of a hanging wooden decoration with printed basketlike scalloping. The east exterior wall situated at the back has two entrances with double wooden doors with narrow panels. The windows and doors of the house have simple frames. The lintel has angled ends. The south exterior wall has in the 'center' a window with double wooden shutters; the adjacent gallery has a 'saya cu djeki'.

A wooden dwelling possibly from the second quarter of the 20th century that is of general importance for the country Aruba, because of the architectural, cultural, historical, typological and situational value, as connected to the development of San Nicolas. It is a valuable evidence of the wood construction in the 'Village' of Lago-time.

Furthermore it is a special reference to the building influences of the other Caribbean (West Indian) islands. In addition, the value as a special expression of a socio-economic development should be emphasized.



**Helfrichstraat 42, 44 / Jan Steenstraat without nr./
Mauvestraat without nr. (nr. 46 has been demolished)**

Please note: Of the houses described in 2000 nr. 46 has been demolished (terminus ante quem October 2004). However, the information was kept in the description. This makes a future reconstruction of all of these buildings so important for the wood construction of the 'Village' easier.

A built ensemble of two (earlier three) buildings of RESIDENTIAL – RETAIL DWELLINGS. It is very well possible that based on the details Helfrichstraat nr. 46 had to be dated older than the other two residential-retail dwellings. The two (earlier three) small wooden buildings are situated to the south of the almost East-South-East to West-North-West oriented Helfrichstraat in the so- called 'Village' in San Nicolas. The rear exterior walls border with the Jan Steenstraat. Many of the original buildings of this area for the facilities of the personnel of the Lago Company have been lost in the meantime.

The connecting wall and the walls as division of yards at the Jan Steenstraat are excluded from protection because of the monument ordinance. An equal exclusion applies to the few recent window and door fillings.

A group of two (rather three) coordinated residential-retail dwellings. The exterior walls are made up of rabbeted wooden siding. At the windows and doors primarily cross hinges have been used. The shops/homes are set on stone foundation walls and concrete pillars/ columns. The wooden exterior walls are painted in a light sky blue color; some of the frames of the doors and windows are painted white. The doors and shutters are possibly boarded.

A group of two (rather three) residential-retail dwellings of about 1940 of general importance for the country Aruba because of the architectural and cultural-historical and high typological and situational value as connected to the development of San Nicolas. It is possible that Helfrichstraat nr. 46 can be dated older than the nrs. 44 and 42. It is a valuable evidence of the wood construction in the 'Village' in Lago-time. Furthermore it is a special reference to the building influences of the other Caribbean (West Indian) islands.

The two (rather three) residential-retail dwellings are next to each other and have a high group value as a predominantly perfectly kept and representative example of wood construction. In addition, the value as a special expression of a social economical development is emphasized.



Corner Caya Captain Rodgers 27 / Israëlstraat

At the corner of Caya Captain Roger and the Israëlstraat there is a HOUSE-STORE which was built around 1930-1940. The house connects in the Israëlstraat and east side with adjoining buildings and at the side of Caya Captain Rodgers it is almost free-standing. Because of the high dividing wall at the west side only the second floor of the west exterior wall can be described. The original color of the facades is yellow ochre. It seems as if originally a white border was painted right under the protruding eave (at the survey in 2004 it turned out to be largely lost, but possible to be reconstructed well). Also the sides of the partition walls between the windows seem to have been white originally, just like the eave, as well as the lintels and window-sills which run all round (still present in 2001). The woodwork of the windows possibly was in natural dark brown painted wood. More investigation has to be done to define the color of the pillars. The building is in a somewhat neglected state. The windows are missing; the wall openings on the ground floor are nailed shut. The architectural style can be described as a fairly intact example of the New/ Modern Building Style in San Nicolas. The architecture reflects the international orientation of this place as a result of the establishment of the many foreigners, attracted by the flourishing oil industry.

The building is constructed on a rectangular ground plan of which the south corner is curved. Because of that the exterior wall at the side of the Caya Captain Rodgers and the Israëlstraat is curved. The building has two floors under a flat roof. The curved facade is horizontally segmented by a remarkably far protruding eave (see introduction) that runs all around and the uninterrupted protruding lintels and window sills on the second floor. These elements are made of reinforced poured concrete. At the bottom of the eave a wooden paneling has been placed. The horizontal plasticity of the facade is reinforced because the first floor at the side of the Caya Captain Rodgers and the Israëlstraat is recessed for the most part. This portion is framed at the ends by vertical wall surfaces which at the top transition to the façade of the second floor. Vertical accents form the four columns of poured concrete of the first floor which support the protruding second floor. The vertical wall surface that encloses the recessed facade at the east side has a round window of nine panes with diagonally placed mullions with still portions of decorative raised glass.

The house-store built in about 1930-1940 in the style of the New/ Modern Building Style is of great importance for the country Aruba because of the architectural, historical, situational and typological value. The building also has a high value of unusualness. The architecture is fairly intact and reflects the urbanization and international orientation of the town of San Nicolas as a consequence of the flourishing oil industry



B. v/d Veen Zeppenfeldstraat 77 / Rembrandtstraat without nr.

A HOTEL built around 1945 (friendly information by Mrs Brouns) with the name of Sweet Caribbean at one of the most important and almost east-west running shopping streets of San Nicolas and included in the practically connected façades. The rear exterior wall borders the Rembrandtstraat. The complex was built on initiative of Mimi Marchena, who wanted to start a hotel business in San Nicolas. As one of the first large entertainment centers it had a night club on the upper floor, which could be accessed at the time by a spiral staircase. In those days it was one of the highest buildings of San Nicolas. Most probably it came about by design of a local contractor (friendly information by Mimi Kock). The details and the choice of materials of notably the front facade are influenced by the Art Deco.

The building is built on a rectangular ground plan and is covered by a combination of gable roofs with corrugated sheeting, possibly of asbestos. The wooden fascia boards are painted green; there is a gutter for drainage. The whole construction consists of a high building with three, and to the north side four floors. The exterior walls of reinforced concrete are plastered and – as far as they are left visible – painted in a light blue color. The front facade is cut off straight and continues higher than the connection of the gable roof. The front facade is covered with monochrome glazed ceramic tiles. For the wall surface square and light blue-green tiles were used. The corner pilasters are covered with rectangular light grey tiles. This is the same for the middle post on the ground floor and the two rectangular tile surfaces at the bottom of the facade. Also the triple raised vertical facade accents with pilasters at the first and second floor are covered with these light grey tiles. Furthermore small black tile edges and frames for decoration have been used. This is the case at the corner pilasters, the skirting-board of the exterior wall and posts, the capitals of those posts, the tile surfaces and the middle accent over the two floors. This accent has about six horizontal protruding bands per floor. The ground floor is divided into four parts by slender and tiled posts. In the middle there are two doorways with entrances with wooden double doors with several panes with arches. On both sides of these doors there is a niche with a recessed double wooden folding window of six panes with arch; the niche also creates space for a concrete box for plants. In front of the entrance places as well as in front of the niches there are decorative metal fencings with double metal gates.

A hotel with restaurant facilities of about 1950 of general importance for the country Aruba because of its architectural, cultural-historical and typological value. It has an important situational and, because of its height and tiled front facade, a strong determining image value with regards to the B. Van de Veen Zeppenfeldtstraat and also with regards to San Nicolas. It is one of the first larger hotels of Aruba. It has been kept perfectly for the most part and it forms a representative example of the growth and development of the hotel facilities in San Nicolas during the period of boom inspired by Lago.



Jan Steenstraat 3/ Opposite Nuyenstraat 2

A wooden DWELLING built in 1930 possibly originally with a STORE SPACE. The house is situated with little space between the adjoining buildings at the corner of the Jan Steenstraat and the Nuyenstraat. The Jan Steenstraat is oriented east-south-east and west-north-west. The wooden house is situated in the so called 'Village' in San Nicolas. Many of the original buildings of this area designated for the personnel of the Lago Company have been lost.

The dwelling has been built on an almost square ground/ floor plan and has one floor under a hipped roof with almost equally sized roof planes. The roof covering consists of corrugated metal sheets with the same reinforcement at the short ridgeline and hip rafters. The roof has a broad eave at four sides. The facades are made up of rabbeted wooden siding. At the doors and the windows cross hinges are mainly used. At the corners and at the connection halfway down the west facade simple reinforcing and protecting posts are placed. The whole building is set on a stone foundation with small steps in front of the doors. The west exterior wall is the more accentuated facade. At the left side there is the loggia or inner porch. Its lower part is closed. At the upper part a trim was placed which consists of three rabbeted wooden planks. Against the bottom portion of this trim there is over the entire length of the loggia/porch wooden scalloping. There is a simple door in the middle. To the right and left of this we see a fine lattice-work of diagonally placed strips of wood. The right part of the exterior wall has an entrance with double folding doors. It is possible that formerly this door gave entrance to a store space. The lintel of the surrounding frame has beveled ends. The south exterior wall has two windows with double wooden shutters. The wooden frames have at each window a sill as well as a lintel with beveled ends. The east exterior wall has an entrance door at the left side as far was visible at the moment of description; this is possibly a 'saya ku djèki'.

A wooden house dwelling possibly originally with a store space of about 1930, of general importance for the country Aruba, because of the architectural, cultural-historical, high typological and situational value, as connected with the development of San Nicolas. It is a valuable evidence of the wood construction in the 'Village' of the Lago-time. Furthermore it is a special reference to the building influences of the other Caribbean (West Indian) islands. In addition, the value as a special expression of a socio-economic development is emphasized.